the Brighton Symphony Orchestra
conducted by: John Marcellus
in Concert with
the Freedom Singers
Director: Ted Ashizawa
with Organ Soloist BRUCE FRANK
SUNDAY, MARCH 6, 1994
3:30 p.m.
FIRST UNITARIAN CHURCH
220 S. WINTON RD.
Sponsored by
BRIGHTON RECREATION AND YOUTH SERVICE AGENCY

PROGRAM

Overture to La Gazza Ladra — **Gioacchino Rossini (1792-1868)**

Concerto for Organ, Strings, and Timpani — **Francis Poulenc (1899-1963)**

Bruce Frank, Organ

INTERMISSION

Overture to Orfeo — **Claudio Monteverdi (1567-1643)**

O Vos Omnes — **T. Lodovico da Vittor (1540-1613)**

Rochester Freedom Singers

Requiem, Op 48 — **Gabriel Fauré (1845-1924)**

I Introït et Kyrie
II Offertoire
III Sanctus
IV Pie Jesu
V Agnus Dei
VI Libera Me
VII In Paradisum

Bruce Frank, Organ
Rochester Freedom Singers
Denise Spadaccia, Soprano
Mark Andrew Eckstein, Baritone

John Marcellus
Music Director

Dr. John Marcellus is in his thirteenth year as Conductor and Music Director of the Brighton Symphony Orchestra. Under his leadership the orchestra has grown significantly in maturity and musicianship. Dr. Marcellus has had broad experience both as a performer and as a conductor. He is Professor of Trombone at the Eastman School of Music (since 1978), director of the Trombone Choir, a member of the Eastman Brass Quintet, with which he tours extensively, and Principal Trombone with the Chautauqua Symphony Orchestra. He has held Principal trombone positions with the U.S. Navy Band, Baltimore Symphony and for 13 years the National Symphony Orchestra. He has been a faculty member of American University, Catholic University of America, Howard University, North Carolina School of the Arts and the Interlochen Arts Academy. Dr. Marcellus has written numerous articles for Music Journals, has had extensive experience in recording, and is a past President of the International Trombone Association.

Bruce Frank
Organist

Bruce Frank, a native of Southern New Jersey, is a 1993 graduate of Oberlin Conservatory in Oberlin, Ohio, where he majored in organ and music theory and minored in piano. Currently in his first year of graduate studies at the Eastman School, Mr. Frank intends to complete Doctoral programs in Music Theory and Organ Performance, with further hopes of teaching and performance.

The Rochester Freedom Singers was organized in the fall of 1992 by John Strand and Larry Mancine. The chorus' philosophy is best described as promoting inclusion and tolerance in our world - by what we sing, where we sing, and who each member uniquely is.

The Rochester Freedom Singers welcomes new members, in both singing and non-singing capacities, on Thursdays at Downtown United Presbyterian Church at 7:00 pm. No auditions are necessary! The only qualification is a desire to sing or to be a member of the group in areas of production, promotion, fund raising, and other non-musical activities, all in an atmosphere of genuine brother- and sisterhood. For more information, please call 544-9969.

Dr. Theodore F. Ashizawa
Music Director, Rochester Freedom Singers

Dr. Ashizawa is also the founder and conductor of the Genesee Chorale and the Ars Nova Singers. A native of San Francisco, he holds Bachelor's and Master's degrees from San Jose State. He received the prestigious Frank Damrosch Prize in Choral Conducting at the Juilliard School of Music in New York City. In 1971 he joined the faculty of Genesee Community College in Batavia, New York, and soon after received his Doctorate of Musical Arts from the University of Washington. Dr. Ashizawa was awarded the State University of New York Chancellor's Award for Excellence in Teaching in 1976. He currently holds the rank of Full Professor.

Denise Spadaccia
Soprano

Ms. Spadaccia resides in the Batavia area with her husband and two young daughters. During her college years she sang with the Festival Chorus at SUNY Fredonia and the University chorus at SUNY Albany. In recent years she has sung with the Genesee Chorale and the Ars Nova Singers, in which she has also performed various solos.

Mark Andrew Eckstein
Baritone

Mr. Eckstein has been a utility baritenor with the Rochester Freedom Singers since its inception; he also sings with the Rochester Oratorio Society. His interests include community theater, scuba diving, and reading. By day, he is the Director of Assessment and Institutional Research at Genesee Community College.

PROGRAM NOTES
by B. Walters

Overture to La Gazza Ladra (The Thieving Magpie) — **Gioacchino Rossini (1792-1868)**

Described as an outstanding example of opera semiseria, Rossini's La Gazza Ladra (The Thieving Magpie) is based on a supposedly true incident which took place in a French village and involved as innocent servant girl who was executed for stealing a silver spoon. It was only after the girl's death that the identity of the actual thief, a magpie, was revealed, but in Rossini's opera the truth comes in time and just in time, and the heroine, Ninetta, is spared.

The overture is indeed a famous one, lively and splendid, and as Kobbé points out it is one whose music has considerably more connection with the opera than was customary with Rossini. For example, two of the main characters are soldiers returning from the wars, which accounts for the overture's opening Maestoso Marziale with its military drum roll, and the principal theme from the Act Two prison scene, where the condemned Ninetta agitatedly expresses her grief over being forever parted from her beloved (one of the soldiers.)

Concerto in G minor for Organ, Strings, and Timpani — **Francis Poulenc (1899-1963)**

To paraphrase Joseph Machlis, "You'll never mistake Poulenc's music for anyone else's." The Grove's makes mention of Poulenc's "gift of spontaneous melodic invention" and states that his music "oscillates between sophistication and simplicity, playfulness and gravity." Referring specifically to his Organ Concerto one source tells us that evident in it is Poulenc's "tendency to witty pastiche, sometimes harmonious, sometimes not," and another says that it "journeys between Bach and the fairground." To this we add simply that in structure and scoring this work strays from the conventional, being cast in a single movement (consisting of seven sections of contrasting tempo) and employing a "reduced" orchestra (no woodwinds or brass, and with percussion limited to one set of kettledrums.) It has been loosely placed in the category of Poulenc's works influenced by a religious renewal he experienced in 1936; whatever the case, it's an exciting work, pleasing to hear and no doubt gratifying to perform. It is one of a limited number of twentieth century organ concertos and is held in high regard.

Requiem, Op. 48 **Gabriel Fauré (1845-1924)**

Fauré achieved his greatest success in the more intimate forms of musical expression, that is, in songs, piano pieces, and chamber music, and though his Requiem is classified as one of his few "large-scale" works it is a work of chamber music proportions, suitable for both liturgical use (as he intended) and concert use. In it he musically downplays the terror of the Last Judgment and brings out instead the confident hope in God's mercy and the promise of eternal life. The text is taken from the Mass for the Dead (the Pie Jesu substituted for the Benedictus) and Fauré added a text not found in other popular requiems, the final In Paradisum. it is scored for chorus and two soloists (soprano and baritone) and an orchestra consisting of strings, harp, horns, trumpets, trombones, clarinets, bassoons, and timpani. The organ and the "darker" strings (violas, cellos, basses) are used throughout, and only where the text demands does Fauré use the brighter instruments. Martin Cooper put it beautifully when he wrote that "Fauré's music is totally untheatrical in character and its drama is essentially interior; the conflicts and struggles, aspirations, and fears that find expression there are wholly transmuted into musical terms..."

It was the death of Fauré's father that prompted him to write the Requiem, and at his own funeral in 1924 it was this work which was performed.

ROCHESTER FREEDOM SINGERS
Theodore Ashizawa, Music Director

SOPRANOS
- Scott Coleman
- Tawn Feeney
- Mary Lou Herlihy
- Katia Iannacome
- Jan Keefe
- Pat Nowicki
- Denise Spadaccia
- Coke Stewart

ALTOS
- Jodi Cohen
- Susan David
- Diane Elmer
- Sheila Evans
- Kelley Kreilick Jones
- Michele Mandina
- Amy Peasley
- Patty Polcyn
- Jennifer Randell
- Joan Zanghi

TENORS
- Richard Cann
- Bill Coleman
- Michael Lee
- Eugenia Martin
- Bud Minard
- Ken Setera
- Bill Thompson
- John White

BASSES
- Mark Andrew Eckstein
- Henry Jones
- Fran Keefe
- Larry Mancine
- Gary Merithew
- Steven Randell
- Bob Riter
- Craig Sellers

BRIGHTON SYMPHONY ORCHESTRA
John Marcellus, Music Director

VIOLINS
Beverly Govier, Concertmaster
Mike Allentoff
Hilda Bansbach
Diane Betsinger
Tammy Brooks
Irene Galinsky
Jerry Gallagher
Cynthia Howk
Ling-Ping Lai
Judy Levy
William Newcomb
Pat Nultimier
Edward Stabins
Stephan Wickert
Peggy Wiedemann
Helen Zimmerman

VIOLAS
Max Reiss, Principal
David Breit
Tom Lange

CELLI
Nancy Magee, Principal
Kelly Kogut
Donald Lewis
Howard McGee
Lee Perkins
Lester Seaman
Jean Vincent

BASSES
Joseph Baker, Principal
James Lauber

FLUTES
Helen Valenza, Principal
Linda Badami
Debbie Deane

OBOES
Nicholas Cohen, Principal
Judy MacDonald
Jack Monchecourt

CLARINETS
Elwyn Worden, Principal
Paul Roxin

BASSOONS
Annette Stolberg, Principal
Rebecca Jordan
Mario Descalzi

HORNS
Jack Mottley, Principal
Barbara Bansbach
Jennifer Fought
James Koller
Lewis Walker

TRUMPETS
John Caldwell, Jr.
Michael Leavitt

TROMBONES
William Dieck, Principal
Raymond Pennerman
Jennifer Steves

TIMPANI
Wilfred LeBlanc
Dave Youngman

PERCUSSION
Rick Tourville

HARP
Paul Knoke
William Reamy

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